

JEFFERSON MONTHLY

The background of the cover is a photograph of a paved surface, possibly a sidewalk or street. Three long, dark shadows of people are cast across the pavement from the left side. The shadows are elongated and slightly blurred, suggesting a low sun position. The pavement has some visible cracks and texture.

**Treatment
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*The Slow Process
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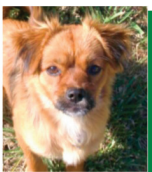
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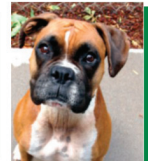
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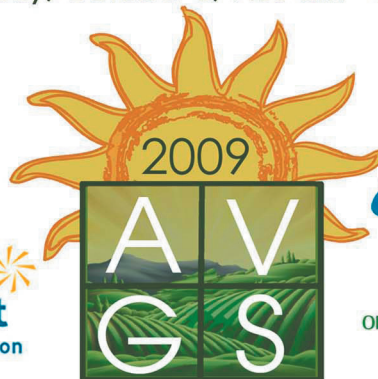
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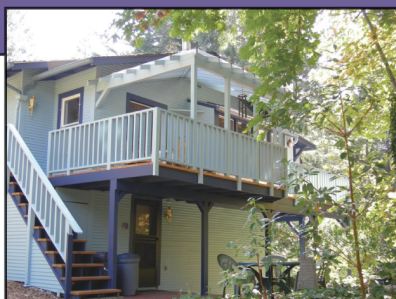
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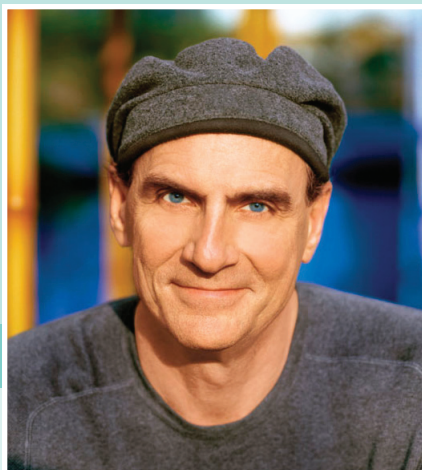
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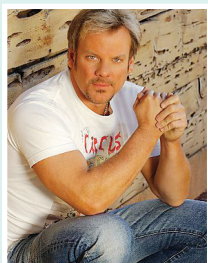
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ON THE COVER

Shadows of Superheroes. Unable to directly photograph the three youths who are in treatment foster care at the home of Liz and Wads Pyke, we settled on shadows of the boys. Photo: Abigail Kraft

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JEFFERSON MONTHLY

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Caren Caldwell, Rogue Valley resident and former foster parent recruiter for Community Works, takes a snapshot of the lives of two foster families in our region. This "calling", as some see it, is no easy road, but the benefits seem to far outweigh the risks.



The Cascade Theatre and Jefferson Public Radio Performance Series present the Grammy Award winning masters of Texican Rock n' Roll, Los Lonely Boys on September 16th at 7:30pm.

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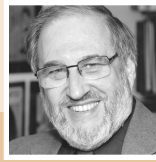
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Tuned In *Ronald Kramer*

Major Programming Changes

Beginning this month and rolling into next month, listeners will see major changes in the program schedules for all three JPR program services. These are the first major programming realignments we have undertaken since our three separate services were designed in 1991. One could therefore observe that, in the fullness of time, it was change that was due to arrive – and that is partially the reason. The predominant issue which has driven change at this time, however, is finance.

Each of our three program services offers a mixture of JPR-created and nationally-produced programming. With three services, JPR historically has purchased a far greater total volume of network programming than is typical at most public radio stations and, therefore, the cost of those programs also has a potentially greater impact upon JPR's budgeting than is the norm. Public radio is served by three major networks, National Public Radio (NPR), Public Radio International (PRI) and American Public Media (APM) – and JPR purchases programming from all three. Additionally, JPR purchases some additional programming from other parties, such as the WFMT Radio Network and a cooperative called the Public Radio Exchange.

Public radio has, both nationally and locally, experienced major growth over the past 20 years. Listening, membership and underwriting income have all grown significantly almost every year. Because national product in public radio is a supply-demand business, this has allowed the major networks to annually raise programming prices at rates far exceeding inflation. This is particularly true for NPR and PRI and less true for the much-younger APM. At NPR, it partially results from NPR pricing programming to stations for terrestrial broadcast in a way that helps cover the costs of NPR's growing digital/online activities.

It is also a situation born out of a major

structural change in NPR's funding which occurred in the mid-1980s. Prior to that time, virtually all of the cost of local stations' acquiring NPR programming was paid directly to NPR by the Corporation for Public Broadcasting (CPB). Since it costs the same amount of money to create a program whether it is broadcast by one station or 100, CPB paid those production costs "up front" and all stations equally benefited. In a move principally championed by the stations which founded PRI and other major market producing stations, the system was changed and the funds previously directly given to NPR were redirected to stations to create a "marketplace" for selling programming to individual stations. At the time, PRI was the major beneficiary of that arrangement.

Just how to "price" programming to stations has remained a thorny issue with networks and stations often having diametrically opposed interests. The result has been a political hodge-podge pricing arrangement which increasingly is unrelated to the economics of public radio – particularly during a serious recession.

At NPR, the network's major news magazines, "Morning Edition" and "All Things Considered," are supposedly priced based upon the hypothetically arrived at economic "value" of a single "listener hour" as measured by the Arbitron rating service with NPR, as a matter of policy, supposedly charging not more than 50% of the value of the listener hours its programming generates for a local station. There are numerous problems with that approach.

The "value" of a listener hour is based upon a 1998 study whose small sample consisted of major market stations and the author of that study never intended that the number be used for so precise a calculation as NPR later has made of it.

In smaller markets like ours, the statis-

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Treatment Foster Parenting

The Slow Process of Changing a Life

By Caren Hathaway Caldwell

When I stepped through the front door of the Pyke family's compact home in a quiet Talent cul de sac, a female voice announced mechanically: "Door open." It was the door alarm, installed six years ago after several of the Pykes' foster sons ran away, one after the other.

The alarm sounds every time a door or window opens. The warning is unobtrusive, almost natural sounding, more like the radio playing quietly from another room than the bells and buzzers we usually associate with alarms. One of the kids named the system "Judy" the first time he heard it. Judy has been keeping an ear on the kids ever since.

It's not required that foster homes have alarms on the doors and windows. But the number of runaways decreased significantly after the alarm was installed. The parents appreciate the sense the system gives them of knowing where everyone is. As an added benefit, Judy makes it difficult for kids to sneak out after hours, even if just for a lark.

The female voice calmly proclaiming "Door open" is now just another member of the household.

Breaking Cycles of Harm

Liz Pyke invited me to join the family for dinner one evening in June so I could meet "the boys", the three teens currently living in her home. Liz, 56, and William (nicknamed Wads), 54, have been doing foster care since they were married 25 years ago. While their son was growing up, they did regular foster care for children of all ages through the Department of Human Services (DHS). Then, in 2000, after responding to a notice posted on the bulletin board at Tark's Market in Talent, they began working with Community Works taking in at-risk teens ages 13 to 18.

Community Works, a private, non-profit human service organization in Jackson County, provides comprehensive services to youth and families experiencing domestic violence, addiction, and mental illness. For eight years, the Pykes were the agency's only full-time foster parents, always caring for three teenage boys at a time. One other family worked closely with them to offer respite care for the youth when the Pykes took their one weekend off each month.

Last fall, Community Works began expanding into treatment foster care. The goal is to increase the number of youth served from three to 16. At least ten new foster families are still needed to meet that objective.

Treatment Foster Care (TFC) constitutes a higher level of care than regular foster care, Gabe Dawson, the TFC Program Manager, clarified for me. “We’re doing intensive treatment here for kids with very high needs. The youth receive mental health services, alcohol and drug counseling, medical care, a high school education and vocational training all under one roof.” All of the services are provided at the program’s Lithia Springs School in Ashland.

“Data shows that the closer to home you can provide treatment,” said Dawson, “the more likely the kids will be to succeed when they are ready to transition back into their community. There’s a need for tons of new treatment foster homes. What we do in this one program doesn’t match up at all to the number of kids still sitting in shelters—waiting.”

Specially trained foster families are key to the youths’ success. The foster parents become integral members of the treatment team. Dawson notes that their role is to reinforce the lessons teens learn in therapy and family counseling, to help them remain clean and sober by providing positive activities at home and in the community, and to teach life skills like cooking and saving money.

Youth remain in the foster home for 6–12 months, depending on their needs and the progress they make. After graduation, kids will be reunited with their biological families whenever possible. When that’s not possible, they may move to another foster family or into independent living as adults. Community Works provides transitional services for some youth to help them get jobs, advance their education, and find housing.

“Kids come into the program angry. They distrust adults,” Dawson points out. “When they leave, their self-esteem is improved. They’re clean and sober. They’re learning how to have healthy relationships with peers and family members. They have a GED or diploma, some vocational experience, and a resume. And, the biggest thing? They’re learning how to communicate their needs and manage their emotions in a healthy way.”

Treatment foster care is all about changing young lives. “It takes patience,” Dawson asserted. “Change happens slowly.”

That’s why I had accepted Liz’s invitation to join her family for dinner: I wanted to see the change that can occur in ordinary homes. I wanted to catch a glimpse of foster parenting in action.

Home Cooking

Because the boys who live at the Pykes are underage and wards of the state, I’m not able to reveal their identities. For the purpose of this article, I decided to refer to them as Clark Kent, Peter Parker, and Bruce Wayne, A.K.A. Superman, Spiderman,

and Batman—after the three comic book superheroes of my childhood. Like the fictional characters, these youth have experienced great loss—even rejection—resulting in alcohol and drug use, emotional disturbance, learning disabilities or criminal behavior. Most of the kids were abused or neglected by their biological parents. Now, residing with a safe, supportive family, they are on their way to becoming the heroes of their own lives.

The evening I visited the Pyke clan was Peter’s turn to cook. Peter is a new arrival at the Pykes. Clark and Bruce, program veterans of three months, helped set the kitchen table while Peter loaded up platters of chicken patties, fried potatoes, honeydew melon, and the bread I contributed to the meal.

Peter and Clark shared a bench, making one of the kitchen chairs available for me. Marianne, Liz’s mom who is “Grandma” to everyone, pushed her walker to the table.

Grandma also lives with Liz, Wads and the boys. That means the boys have to share one of the home’s three bedrooms—Liz and Wads have the master bedroom and Grandma the other. Liz acknowledges these arrangements can feel cramped, but it works out.

Each boy new to the family learns that Grandma holds a special place in this foster home, and that they are to obey her as they would Liz or Wads.

“Every boy who’s ever lived here,” said Liz, “even if they get mad at me, they’re still kind and sweet to Grandma. Nobody messes with Grandma.”

As the platters of food were passed around the table, Liz pulled out a deck of small, printed cards and laid one card facedown beside each person, including Grandma and me. The cards bore the evening’s “Dinner Questions.”

Liz explained that dinner discussion, when structured around program goals, counts toward the four BRS hours per week that the kids are required to participate in. BRS stands for “behavior

rehabilitation services”, a part of treatment foster care that addresses the teens’ problem behaviors.

Sometimes dinner questions come out of Liz’s head. She might ask the family to comment on famous quotes, like, “No man is an island.” Other times, she makes up a question like, “What’s the most dangerous thing you’ve ever done?” This time she used the cards, a handy program tool.

That night, the first question was Clark Kent’s. He turned his card over and said, “This question is for you, Liz. Do you feel safe at school or work? I’ll add this condition: if you get mad at someone there.”

“I’d choose to do a con res with the person I’m mad at,” said Liz, referring to the conflict resolution process the youth learn in the program. “We could talk about it. I’d let them know how I feel and how I’d like to make things better. How about you?”

“I’d take a time out,” said Clark.

“I’d walk away to collect my head,” Bruce chimed in.

“Then what?” Liz asked him.

CONTINUED ON NEXT PAGE



Community Works Treatment Foster Care Program Manager, Gabe Dawson.

PHOTO: ABIGAIL KRAFT

Most of the kids were
abused or neglected
by their biological parents.
Now, residing with a safe,
supportive family, they are on
their way to becoming the
heroes of their own lives.



New to the world of treatment foster care parenting, the Proctors, shown here with their two biological children Gracie (6) and Gage (4), find it to be a rewarding and fulfilling experience.



PHOTO: ABIGAIL KRAFT

Art is a major part of therapy in the treatment of those who pass through doors of the Lithia Springs School where the treatment foster kids attend classes, receive counseling, and get medical care.

"I'd go back and talk calmly. I'd say, what's your problem with me?"

"That's a good first step," Liz said. She turned to Peter. "Do you want to weigh in?"

Peter, only two weeks into the program, shook his head.

What Does it Take to be Good Foster Parents?

Treatment foster care is a highly structured program which challenges all who take part, both youth and adults. I was wondering if the job requires superhero powers on the part of parents. Sitting with Liz and Wads in the living room after dinner, I asked them, "What makes you good foster parents for these kids?"

"Experience," replied Wads, whose day job is heading up the custodial staff at Wilson Elementary School in Medford. "The kids bring the same needs with them over and over again. I've lived a life that gives me the right to talk to them about their problems."

"A sense of humor is essential," Liz added. "A laid back attitude helps. I used to be pretty confrontational. But kids are like a river wearing down a rock."

"What else?" I asked.

"It also takes having a good example to follow," said Liz. "Grandma—she's my example. Mom instilled in me that the world runs on giving. Even when she was struggling to raise my brother and me, she always volunteered to help other people."

I was reminded of a favorite quote: "Marian Wright Edelman, the woman who founded the Children's Defense Fund, said, 'Service is the rent we pay for living.'"

"Right," Liz went on. "I feel like God put me here to do this.

Foster parenting is my mission in life. The values I give the kids are honesty, and contributing. We all help each other. That's really important to me."

"What do you get out of it? What's the pay off?"

"Just having them around. Getting to enjoy these guys. And," Liz nodded toward the boys still finishing their dinner, "having someone cook for us three nights a week."

The boys hooted from the table.

Liz continued. "I like these kids. I like their energy. This group of kids has been through a lot. They come with a lot of bad experiences. But they appreciate what we have to offer. That's always nice. They want to cooperate. They want to learn."

"We see the kids change," Wads said. "When they leave here, they're almost ready for independent living. Some of them call us later to tell us what they're doing. That's a big pat on the back."

Gabe Dawson told me that calls from kids to their former foster parents are evidence of a program's success. He described one recent situation in which a boy was terminated from the program after only two weeks with his foster family. The parents were devastated that the placement hadn't worked. Then the boy called them a few weeks later to touch base and tell them how he was doing.

"Something about their home must have been a positive experience for him," said Dawson.

"There are no failures," Liz said, "even if they run or get terminated. To have a kid who gets terminated, that's so hard because you have a dream for each one. It happens at least once a year. But they all have their successes. Even if you can't see the success until a year later."

CONTINUED ON PAGE 16



Jefferson Almanac

Diana Coogle

Small Houses

In this era of MacMansions, righteousness belongs to people who live in small houses. For thirty-five years I have been among those righteous, for eight years in a 10x12-foot cabin and then in its expansion to the present 750 square feet. But when my son started designing my new house, now under construction, I faced need versus desire. How large a house does a person really need, given the emerging consciousness of the carbon footprint?

Not too long ago I spent a night in the tiny, enchanting house of a friend on the coast. The elfin room I slept in had a window-bench bed with a penny-size table at its head. Downstairs a comfortable couch hugged the woodstove hearth and a small kitchen opened onto a breakfast room nooked into the forest of redwoods.

Later I saw on the internet pictures of a 180-square-foot house. It looked neat and bright, furnished with everything necessary – a bed, a desk, a chair, the requisite kitchen equipment, and, I suppose, behind a closed door, a bathroom. If a person could live so well here, why did I need the 900+ square feet of my new house?

I have a friend whose brother, super conscious of his carbon footprint, used a bicycle for transportation and lived in a small cabin. When he died in a bicycle accident, his relatives found in his kitchen one plate, one fork, one knife. That is a Thoreauvian existence. Thoreau's 10x15-foot cabin at Walden contained a bed, a table, a desk, a three-inch mirror, some kitchen utensils, a lamp, a one-book library (Homer's *Odyssey*), and three chairs: "one for solitude, two for friendship, three for society," Thoreau said. Simplicity is good, but, he claimed, "none is so poor that he need sit on a pumpkin."

But let's acknowledge that Thoreau lived in his cabin for only two years. And though I admire my friend's brother for living such a life of simplicity, the paucity of possessions suggests that he didn't throw a fiftieth birthday party or have friends over for dinner. My friend on the coast had another home in San Francisco, and even at her coast house, she had another two-room building with her loom and weaving supplies.

The longer I contemplated the beautiful, little tiny, perfectly adequate house on the internet, the more I saw how devoid of personality it was, with no evidence of family or hobbies, how empty of expression of its inhabitant, who is, in fact, a graduate student, presumably only temporarily in this small house. She'll get something larger later and then look back with nostalgia on her graduate-school years in the little tiny

house she loved so much. But she'll still live in the larger house.

How big a house we need has a lot to do with what we want to do with our lives and where on the journey of life we are. My one-room cabin had no art or knickknacks. Now I have photographs of my family on the walls and works of art from their talented hands. The outdoors flows into the indoors in the form of feathers, rocks, pieces of wood, shells, little bottles of water from the mountain lakes I've swum in. To look around my house is to read my personality in my possessions: books and rocks, sewing machine and backpack, the crafts materials and cooking equipment.

Do I need all those things? As far as that matter goes, since I've lived without a refrigerator and washing machine for thirty-five years, do I really need *those* things? Need and want get all mixed up. Do I want or

“Need and want get all mixed up. Do I want or need a guest room for my granddaughter when she comes to visit? Do I want or need a library room for all my books? Do I want or need a better counter for rolling out pie dough?”

need a guest room for my granddaughter when she comes to visit? Do I want or need a library room for all my books? Do I want or need a better counter for rolling out pie dough?

In his *Rules for the Benedictine Order*, St. Benedict stipulated that the monks' only personal items would be those necessary things provided by the abbot: cowl, tunic, sandals, shoes, belt, knife, stylus, needle, handkerchief and writing tablet. Nothing else was necessary. "Whoever needs less [than others] should thank God and not be distressed," St. Benedict wrote, "but whoever needs more should feel humble because of his weakness, not self-important because of the kindness shown him."

Need, want, need, want. In the end, each of us must find the balance according to our individual consciousness. The trick, I think, is to be honest in the assessment. The footprint of my new house is still far on the guilt-free side of a MacMansion. I am humble in the weakness of my needs and grateful for the kindness given me in my larger house. When I walk into the half-finished construction and consider the size of the rooms, the height of the ceiling, the space for the possessions I'll bring in, I feel that maybe, here, for me, there is a reasonable balance: a rich fulfillment of needs that falls short of extravagance for wants.

Diana Coogle's new book *Living With All My Senses: 25 Years of Life on the Mountain* is available for \$14 plus \$4 postage from Laughing Dog Press, Applegate, OR 97530.

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Theater and the Arts

Molly Tinsley

About Kings

Earlier this year, the Portland Art Museum mounted an extraordinary exhibit of French paintings from the era of Madame de Pompadour. The works glowed with gorgeous colors, meticulously rendered flowers and textiles, and squeezably plump cherubs. There was something weird about their unabashed luxury and sensuality, though, that prompted me to read four biographies about this beautiful *bourgeoise* who'd been told from girlhood that she was "a morsel fit for a king." I mention all this because in charting her rise to political power, these books also depict the bizarre dynamics of an absolute monarchy. Example: the soon-to-be Madame de Pompadour was 24 years old, married, and the mother of a newborn, when Louis XV selected her to be his official mistress. A similar dynamic underpins Shakespeare's *Henry VIII*, which takes place two centuries earlier.

Most human beings learn in early childhood where they stop and the rest of the world starts. They adjust their needs accordingly, trading fantasies of omnipotence for the warmth of reciprocity. Not so the King. One notch below God, the King is greater than the rest of the world; its existence flows from him. In fact, his happiness is its sole reason for being. Imagine being raised on such delusional beliefs about yourself!

John Sipes' splendid production of *Henry VIII* in the outdoor Elizabethan Theatre does just that, tapping into the modern insight that a king by divine right is really a walking personality disorder. Blessed with some of the Oregon Shakespeare Festival's strongest actors and the sumptuous costumes of designer Susan E. Mickey, he has converted this oft-ignored, cryptically compressed collaboration between Shakespeare and John Fletcher into a riveting spectacle of psycho-political pathology. It begins with the downfall of the Duke of Buckingham (Michael Elich), and the fact that his demise seems to come

out of nowhere makes it all the more effective at exposing the dysfunction of Henry's court, where one man's whims have the force of law.

Elijah Alexander's King Henry, more hyperactive dilettante than idealized Renaissance Man, is utterly absorbed by his own impulses and appetites. The only restrictions on his behavior, imposed by the Catholic Church, have resulted in a crude set of doubts and rationalizations he calls his conscience, which he promptly sets aside when it creeps too near the sprightly Anne Bullen (Christine Albright). He delivers his lines disjointedly, with random emotion, suggesting that no impression cuts very deep with him nor lasts very long.

His limited attention span demands constant stimulation. Sipes presents Henry first astride a giant gilded horse, at the culmination of a lavish masque. Next comes an interpolated swordfight, in which the King takes on three opponents at once, a sort of Renaissance version of the video game. The intense activity leaves him sweaty and high on adrenalin when he receives his wife Katherine's suit on behalf of his over-taxed people: *boring*. Notably, she urges him toward a responsible decision by equating it to an act of self love—the only love he's capable of understanding. Later, when Katherine (Vilma Silva) grieves her abandonment by him, Sipes places Henry in the shadows of the upper stage, blithely accompanying her on the guitar.

Silva's Katherine is as grounded as this Henry is flighty, as compassionate as he is narcissistic. Where she has the intelligence and perspicuity to question the evidence produced by Buckingham's surveyor against his master, Henry clearly prefers the melodrama of the surveyor's story and lands on the side of Buckingham's guilt. Silva's presence and voice are equally magnificent displaying lioness ferocity and shattered rage, speaking truth

to power and surrendering in the end to death—"I can no more." The spirit of this heroic creature has been trapped in a crazy political system and broken by it.

Cardinal Wolsey, on the other hand, is an expert at playing the system for personal gain. In fact the politics of our recent past have shown that a shallow, impetuous, self-aggrandizing leader creates the perfect conditions for a cunning, deliberate adjutant behind the scenes. Anthony Heald's superb performance captures the watchful, improvisatory nature of Wolsey's speeches, revising his course from moment to moment depending on the shifts in the wind. To argue with him is like punching a cloud, as Katherine discovers when he condescends to "advise" her after she storms out of her divorce trial. In fact, the Cardinal is so slippery that his prolonged conversion following his self-induced fall is neither sympathetic nor particularly convincing. What else could he say at this juncture? We don't put it past him to think he can fool his God.

What are we to make of the final scene of *Henry VIII*, the celebratory baptism of the infant Elizabeth I? For political reasons Shakespeare and Fletcher were aiming for a tribute to the English monarchy. Thus Henry's avowal to his daughter, "Thou hast made me now a man," suggests for posterity some sort of personal reformation of this egotist, and Alexander delivers the line as if we're supposed to believe that. I cannot.

Yes, Alexander's frenetic monarch *has* been calming down, but mostly due to Thomas Cranmer's success in establishing for the King his very own church—a new toy, just what he wanted. And I can't forget the minor tantrum Sipes has Henry throw when he hears Anne has failed to give birth to a son. Or that it won't be long before he's ordering Anne's execution. I think I would have liked to see a tell-tale hint of the enduring royal self-absorption in the final scene: less arc, more irony for a guy who might have been hanged as a serial killer if he hadn't been a king.

Playwright Molly Tinsley taught literature and creative writing at the Naval Academy for twenty years. Her latest book is a collection of stories, *Throwing Knives* (Ohio State University Press). It was the recipient of the Oregon Book Award for fiction in 2001.

Tuned In *From p. 5*

tical validity of the Arbitron ratings is enormously suspect.

NPR makes no calculation for the cost of a station's achieving a given listener result. A single major market station which generates a million listener hours from "Morning Edition" pays NPR the same price as a multi-station network like JPR which generates a million listener hours from the aggregate 16 stations of our *Classics and News* and *Rhythm and News* network stations which obviously cost far more to operate than a single transmitter.

The value of a listener hour is the same in a large metropolitan area as it is in a small rural community.

To date, NPR has steadfastly refused to review these policies which are extremely unfair to the regional western public radio networks, like Boise State Radio, Northwest Public Radio, Wyoming Public Radio, Jefferson Public Radio and similar organizations.

Each of the national networks, in varying degrees, have operated under models which favor the major markets (whose program carriage those networks need to generate national underwriting revenue). The public radio network economy, in short, resembles the national tax code in which the middle class is, increasingly, paying an unfair and unsupportable portion of the total burden.

These factors are beginning to force major, difficult decisions upon us. Recently, I participated in a phone call convened by a colleague who was interested in hearing collective wisdom about how to balance public service obligations with financial realities. His question was, "At what point do you shut a station down when its costs exceed its income?" One dimension of that question here at JPR has to do with our carrying the NPR news magazines on both our *Classics and News* and *Rhythm and News* networks. We could reduce our NPR programming costs by taking "Morning Edition" and "All Things Considered" off *Classics and News* but haven't done so, so far, because small many communities receive their only public radio service from our *Classics and News* translators and we have continued to offer the NPR news magazines on *Classics and News* out of a sense of public service obligation.

All of these factors are increasingly colliding with economic realities.

Like much of our society's economy, the current recession has produced major challenges. While JPR's membership income has held steady, for which we are extremely grateful, underwriting support has declined significantly – and underwriting income has been a very key component of our ability to offer you three separate program services. As a result, we don't have the funds to pay the same prices for network programming this year that we did last year and the year before. In the face of that reality (which is true for many public radio stations), the networks have actually raised their prices and we have just concluded an extremely difficult series of negotiations to determine what network programming we can continue to provide.

And that is the reason, besides the passage of time, that you are now seeing major changes in all three of our program schedules.

There is also one point which is central. Just as we have never programmed strictly based upon ratings, we will not now program strictly based upon pricing. Our goal is not to offer you the cheapest programming we can. Our goal has been, and remains, to offer you the best programming we can with the funds we have available. We believe many of the new program additions to our schedule are wonderful programs and we are excited to bring them to you. While we are saying "good-bye" to some programs which have been on our schedule for many years, we believe their replacements are strong and we will be interested to hear your thoughts about them.

The national policy questions underneath these issues, however, remain. I'll keep you posted on those conversations with the hope that the national networks will begin to comprehend, and act upon, the public service and economic imperatives that are increasingly influencing our collective destinies.

Ronald Kramer, Executive Director



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Inside the Box

Scott Dewing

Quarantined Behind the Great Firewall of China

I recently went to China on a 17 day trip where I spent 12 of those days in H1N1 ("swine flu") quarantine, first in Beijing then again later in the city of Dengfeng some 400 miles south of Beijing. A small town by China standards (population of only 630,000), Dengfeng is nestled at the base of the steep and jagged Song Mountains that shoot up like giant teeth trying to take a bite out of Heaven. From the mouth of the Song Mountains came the birth of both kungfu and Zen Buddhism.

I turned 40 while in quarantine. Before you jump to any hasty conclusions, let me assure you that I did not go to China on some mid-life crisis journey in hopes of becoming a kungfu badass or a Zen master. I was simply helping chaperon 65 students from St. Mary's School where I am a member of the faculty and the Director of Technology. I didn't learn any kungfu while in quarantine but I did have plenty of opportunity to practice some amateur Zen while dealing with the labyrinth of Chinese bureaucracy, its stringent H1N1 quarantine policies, and its attempts to prevent the free-flow of information via the Internet.

Our quarantine ordeal began the moment we touched down in Beijing and short nurses in long white coats and surgical masks and gloves boarded the plane to take every passenger's temperature using hand-held thermometers that they pointed at our heads like laser guns. After that, we passed beneath the thermal scanners mounted on poles just outside the airport's customs section. One of our students was pulled at the thermal scanners for having an elevated temperature. Two others were pulled at customs for stuffy noses and sore throats. All three students and one accompanying chaperon were taken to a Beijing hospital for further evaluation. One student tested positive for H1N1 and the others were put in quarantine at a special quarantine hotel in Bei-

jing. The remainder of our group went on to the Beijing Foreign Language School, but later, on my birthday, we would all be rounded up and taken to "Hotel Quarantine" where "you can check-out any time you like but you can never leave" until the Chinese Center for Disease Control says you can leave.

We were quarantined at the Yanxiang Hotel with about a hundred other quarantinees from all over the world who had suffered our same fate on their trip to China. The Yanxiang Hotel was perhaps summed up best by my fellow chaperon James Joy. "I'll bet this hotel was the bomb," he said to me one day as we stood out front looking up at its drab edifice, then he added, "in the 70s that is". The Yanxiang is Soviet block-style architecture, more institutional than inspirational. The interior is dated too, but livable. We each had our own room. We were required to wear our masks in public spaces such as the hotel lobby. We got served three squares a day in the once opulent dining room that had been transformed into a soup line manned by Chinese hotel staff in white lab coats and surgical masks and gloves. Meals were served into plastic containers then put into a plastic bag to take back to your room to be eaten alone. I liked the food.

My room was a suite. I had a bedroom/bathroom area and another room with a desk and half a dozen sitting chairs spread around a glass-top coffee table. The sitting room became our make-shift CENT-COM. My laptop computer was jacked into the gray data cable sticking up behind the desk. Where the Yanxiang Hotel was short on amenities, it made up for with a decent Internet connection. There was a map of Beijing taped to the wall with our location marked on it and the location of the hospital where one of our students was currently at (and later another hospital across town where another student who tested

H1N1 positive was taken). Scraps of paper containing notes and phone numbers (the U.S. Embassy, so-and-so's cell number, CNN and NBC reporters) were scattered on the desk and coffee table along with aging copies of the state-run English newspaper *The China Daily*, empty Coke cans, plastic water bottles, and bone-white ashtrays crying out for dirty cigarette butts. My room phone rang at all hours: calls from Beijing-based reporters, calls from the U.S. Embassy, 2 a.m. calls from the States, midnight calls from the crazy British woman up on the 6th floor who was certain that I had stolen and was hiding laptops in my room that had been delivered for her by the British Embassy.

Amidst the dull daily routine of morning and afternoon temperature checks, meals, and group meetings, one of the local news stations back home in Medford had requested video footage and photos from inside the Yanxiang. We had those but getting them delivered was a bit of a challenge because of China's restrictive Internet

policies. I could access Gmail but the size of the files prevented sending them as email attachments. When I attempted to connect to the file-sharing website our school uses to share large digital files, it didn't load. I tried to go to others. They didn't load either and it was clear that these websites were being blocked. In the end, the only way I was able to get the files out of the country was to establish a remote connection to a computer in the U.S., transfer the files to that computer, then upload and share them.

In addition to file-sharing websites, many social networking websites (notably Facebook and Twitter) are blocked as are most blogs, including those hosted at Google's blogspot.com. Basically, the Chinese government blocks access to most sites that enable the free flow of information and especially opinions (i.e., blogs).

The official name of the Chinese government's efforts to block and censor Internet traffic is the "Golden Shield Project", which has become more commonly referred to as the "Great Firewall of China". With some limitations, which I'll get to in a bit, the Chinese government has the ability to monitor

most all Internet traffic coming in and going out of the country. All Internet traffic from America and Europe is routed via trans-oceanic fiber optic cable. There are only several points where these connections terminate on the mainland of China. The Chinese government has installed network monitors and filters at these international gateways that capture all inbound and outbound data packets. A majority of these data packets include http requests for web-sites. If the website you are attempting to

go to is blocked, the connection is reset and you are a returned a "Sorry, the page you were looking for cannot be found" or equivalent depending on which Web-browser application you are using.

Of course, it's quite easy to get around the Great Firewall. You can make a "virtual private network" (VPN) connection to a computer outside the country as I did. In this case all traffic within the VPN "tunnel" is encrypted and therefore unreadable. The Chinese government could block all VPN traffic,

but this is not feasible as there are many international businesses in China that use VPNs for the transfer of information. While the Chinese government will block the free-flow of information, it is highly unlikely that it would do anything that might inhibit economic growth, especially during a time of global economic crisis in which the Chinese government believes it must maintain a staggering GDP growth rate of more than 7 percent in order to keep creating enough jobs to keep a billion hands busy. Another easy way around the Great Firewall is to connect to one of the thousands of proxy servers available on the Web. These servers anonymously "proxy" your Web requests and thus can bypass network filters as long as the proxy website itself is not blocked.

The ability to circumvent the Great Firewall begs the question as to why the Chinese government is pursuing it at all. One answer offered by *The Atlantic* national correspondent James Fallows in a recent article about the Great Firewall is this: "What the government cares about is making the quest for information just enough of a nuisance that people generally won't bother...By mak-

ing the search for external information a nuisance, they drive Chinese people back to an environment in which familiar tools of social control come into play."

Our quarantine was about control too. Bitten hard by the SARs epidemic in 2003, the Chinese government has adopted some very stringent H1N1 quarantine policies, the effectiveness of which has been questioned by the international medical community. Unfortunately for our group and hundreds of other foreigners traveling to China during this time, we were caught in a vortex of Chinese bureaucracy fueled by fear (with a dash of xenophobia), false promises of public safety, and a deep desire to ensure its people that the government was in full control and knew exactly what it was doing. All governments, totalitarian, democratic, or otherwise, want its people to feel safe and assured that everything is under control. That's what governments do and the Chinese government is no exception.

In between quarantines, we had two days during which we toured Beijing. One of our stops was the Badaling section of the Great Wall. The Great Wall had been built to keep invaders out. It ultimately failed to do so. The Manchus eventually breached the Great Wall in 1644, seized control of Beijing and toppled the newly established Shun Dynasty to replace it with the Qing Dynasty. Standing on this reconditioned section of the Great Wall in the mounting heat, watching thousands of tourists pass, many of whom I was certain were contagious with H1N1, I pulled out my iPhone, bypassed the Great Firewall and posted a Twitter update.

Scott Dewing is a technologist, teacher, and writer. He lives with his family on a low-tech farm in the State of Jefferson. Archives of his columns and other postings can be found on his blog at: blog.insidethebox.org, which can be reached from all over the world, but probably not from China.

“
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Recordings

Eric Alan

Backbone and Lifeblood

Recorded music is the backbone of musical radio. On a daily basis, we rely on the recordings of others to build a body of programming around, using our own creativity in the moment to make something newly alive and fresh from performances that have been captured earlier.

Still, if recorded music is the backbone, live music is the lifeblood—the absolute core of the radio experience from a programmer's perspective. There is nothing more exciting for us than the opportunity to have an artist we admire directly in our studios, playing live for our audience and talking about their musical and personal path. To be able to reach beyond the recordings into a more personal, present place is always enlivening, and more often than not creates a deeper bond between player and listener. As a radio host, it's an honor and a pleasure to be able to guide some of those sessions into being.

Over the years at JPR, we haven't been able to host as many of those live on-air

sessions as we'd have liked, due to the limitations of our complex old studios and busy schedules. We are still faced with many of those limits, but with creative engineering and hard work, we've been able to host a few more guests on *Open Air* in recent times, and we hope listeners have enjoyed it as much as we have.

I think of it now, because as I write it's been a mere matter of days since we had master guitarist Tommy Emmanuel live on the air, and found him not only worthy of his accolades—Eric Clapton once called him “the best guitarist I’ve ever heard”—but also a truly generous spirit who seems to have endless enthusiasm for sharing his musical gifts in service to the world. It's not just the music, but the spirit behind the music, that ultimately affects what we absorb from the connection. When the experience is as positive as that one was for all of us, it only deepens our appreciation for the recorded music of that artist when we air it again later.

“Every on-air appearance has its surprises. Andrew Bird showed up looking like he didn't bring a hair comb on tour, and seemed so socially uncomfortable off the air that I was concerned he would only channel his intelligence into monosyllabic answers.”



Australian guitar wizard, Tommy Emmanuel visits JPR, performing live in Studio C with Music Director and *Open Air* host Eric Alan riding shotgun.

Every on-air appearance has its surprises. Andrew Bird showed up looking like he didn't bring a hair comb on tour, and seemed so socially uncomfortable off the air that I was concerned he would only channel his intelligence into monosyllabic answers. (Fortunately, he opened up once it became clear that we knew his music, and gave an excellent performance.) Similarly skeptical—based on hard experience, no doubt—Dar Williams expressed gratitude that I didn't ask the same questions as in a recent interview to which she'd been subjected ("Do you play music for a living?"). A couple of otherwise accomplished artists have demonstrated a mystifying lack of consciousness about microphone usage, further limiting our already challenged studios' ability to properly capture the sound. Brandi Carlile's massive, gorgeous voice simply overwhelmed the system. Harry Manx, on the other hand, was so beautifully laid back and quiet that I wasn't sure his spoken tones could be heard. Part of the magic is that we have no idea how it will turn out, and after preparing for the interviews I always find that half of my research is immediately discarded once the session begins. Where will the conversation go? There is no predicting it. I have to react in the moment. The unending mystery is beautiful, and the challenge is welcome. It is indeed the lifeblood of radio, for me.

Even the on air live sessions quickly turn into recordings, though. They too become just a capturing of moments now gone. Chris Smither says it best in the liner notes to his concert recording *Live as I'll Ever Be*: "It's not really live, is it? It's a record. It's almost as live as I was at the time. But I'm not live at that time now. I'm live right now, and now is all there is, and it never sits still... So here we have a contradiction, a permanent representation of something impermanent. And I like it very much. It moves me."

We hope that you too are moved by the musical backbone and lifeblood, the recorded and live moments we bring you here every day at JPR. We're here live in the moment too, creating that—except on rare occasions when we too have been captured by the magic process, to be played back for you when another moment arrives.

Eric Alan is music director of Jefferson Public Radio and the morning host of *Open Air* each weekday on JPR's Rhythm and News Service, from 9 a.m. to noon.

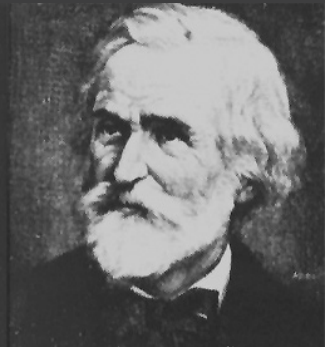
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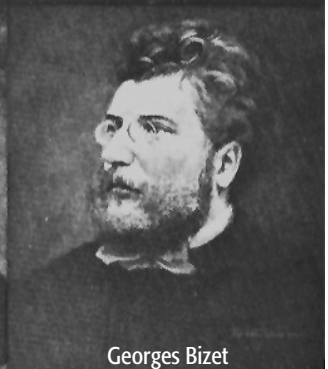
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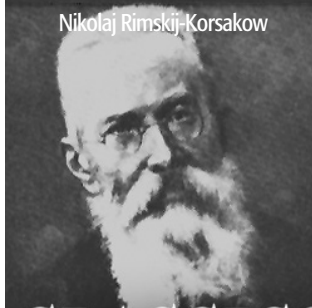
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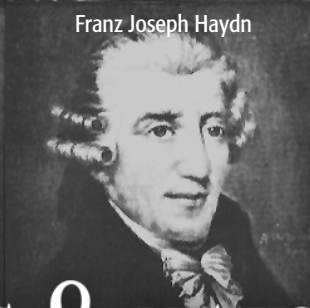
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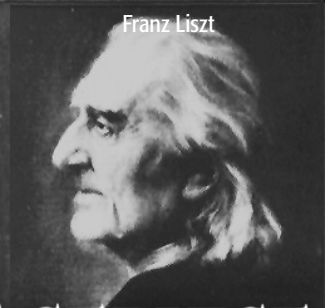
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Teamwork

A distinguishing characteristic of treatment foster care is the team approach which places foster parents in partnership with professional treatment staff.

When the Pykes began doing foster care, they worked through the Department of Human Services, the state agency responsible for all children who've been removed from their biological families due to abuse or neglect.

"With DHS," said Liz, "you're very independent. They bring you the kids, and you take care of them until they're picked up again. You don't have to answer to anyone else. The first time we did respite for a treatment foster program, the case manager called and questioned us about something we'd done with a teen. I thought, 'How dare they?' Now I can't even imagine being without a team."

At Community Works, the team consists of the program manager, case manager, therapists, alcohol and drug counselors, and all of the foster parents working closely together. Teachers also provide input about issues that come up in class.

Parents and staff communicate daily by email, phone and in person. There's a weekly staff meeting that includes all of the program's foster parents, and a monthly in-home meeting between parents, youth, and a therapist to provide support and address challenges the family is facing. In addition, a staff person is on call 24/7 to answer parents' questions, help them deal with concerns about particular behaviors, or even to intervene when a youth is in crisis.

One benefit of the team approach is having treatment staff available during school hours to work with the kids. "That takes pressure off us at home," said Wads.

Liz noticed that Peter, their newest foster son, is feeling more successful in this program than others he'd been in. She credits the consistency between home and school.



Veteran foster parents Liz and Wads Pyke believe that "the world runs on giving"; they share their collective wisdom with other TFC parents in a team oriented approach to managing the youth in the program.

"The home is a continuation of the program," she said. "The kids have to follow the exact same rules at home as they do at school. If they lose privileges at home, they lose them at school. If they earn privileges at school, they get to enjoy them at home. We use the same behavior curriculum in both places. To me it just makes sense."

"How has being foster parents changed you?" I asked.

"It's totally changed us," said Liz. "I tell the kids, I have privileges that they don't because I'm not in the program. But if we ask them to take responsibility to manage their anger, we certainly have to do it, too."

The counseling staff is available to help the foster parents identify and deal with their own issues. In the past, said Liz, she would confront youth rather than to use her skills to diffuse their anger. Now, because of the therapy she receives through the program, she's more patient.

"I can look at the new foster parents and see myself," she added. "That need to control, to stand on principle. But I can also see the growth in them already, after only a

few months. I think that's due to this program."

"What do you still need to learn?" I asked.

"To stay out of power struggles," she laughed.

'It's Really a Dance'

Jessica Mitchell-Proctor, 29, and Nic Proctor, 30, are two of Community Works' newest treatment foster parents. Both are full-time students at Rogue Community College and both work full-time. The couple has two young children, Gracie, 6, and Gage, 4.

Last fall, soon after Community Works began recruiting new foster families, the Proctors applied.

"We both had not-great childhoods," said Jessica when I stopped by their South Medford home. "Our families didn't support us. We both went to live someplace else and graduated on our own."

"I know what these kids have been through," Nic added. "I don't want them to wait till they're 23 to get out of their rut."

Their biggest consideration was how their own children might be affected by bringing foster youth into their home. Would high-need foster kids take time away from Gracie and Gage?

"We feel guilty sometimes," Jessica admitted, "because we have to go to so many

The hardest part of the job of parenting Linda and Diana, the Proctors agreed, is the issue of transference, meaning the kids tend to project their feelings about what happened to them in the past onto their new foster parents.

meetings. I don't want my kids to resent me for helping other kids."

The Proctors were also concerned about their children's safety. They decided teen girls who could relate as big sisters to young children would be an appropriate fit with their family.

Nic and Jessica completed the required 32 hours of initial training, and after a criminal background check, were certified as foster parents in October. One teenage girl was placed with them in November. I'll call her Diana Prince, after Wonder Woman's alter ego. Another girl I designated Linda (Super-girl) Danvers, arrived in January.

Both girls suffer from post-traumatic stress disorder (PTSD), very common among foster kids.

"These girls have been pushed down so much," said Jessica. "They don't know that they can amount to something."

"They are definitely lovable girls," Nic observed, "but it doesn't always show."

The hardest part of the job of parenting Linda and Diana, the Proctors agreed, is the issue of transference, meaning the kids tend to project their feelings about what happened to them in the past onto their new foster parents.

"They turn you into whatever monster they had to deal with," Jessica explained. "It's not personal, as they say in the program. It's what they learned. They want to push you away as much as they want to pull you in. They do everything they can to make you not want to be with them. But remember, they don't know any better."

Jessica told me of going to her women's group the night before. Her absence from the house upset Diana because it reminded the teenager of her biological mother who habitually left her to get drunk and wouldn't return for three days.

"Diana wants love," Jessica went on. "She wants parents and people who care for her. But she only believes she's loved when she can be the center of attention. The more you do for her, the more she expects. We have to sit and talk about it, rewind every event like a movie. It's really a dance."

Linda, the other girl, is just as intense in different ways. She is, as Jessica put it, a hundred percent selfless, a girl who would do anything for anyone, who loves the

younger kids and taking care of the family pets. At the same time, she enjoys getting into trouble because, when adults react, it shows they care about her.

Throughout the significant ups and downs the family has experienced since Diana and Linda's arrival, the younger kids have established their own relationships with the teens.

"They've each bonded with one of the girls," said Nic. "Gage adopted Linda, and Gracie adores Diana."

"Gracie thinks she's their mother," Jessica added. "When they come home from school, Gracie asks, 'Did you take your meds

If you would like to learn more about the Community Works Treatment Foster Care Program, you may contact Program Manager Gabe Dawson at 541-973-5293, attend one of the informal information meetings which are held twice monthly at the home of Liz and Wads Pyke, and/or tour the program's Lithia Springs School.

today? How was school? Did you lose any points?" We laugh a lot in this house. The little kids have ways of making serious situations funny. On bad days, they melt the girls' hearts."

Lately, the growth Nic and Jessica can see in the youth has been heartening.

"Every night when we go to bed, we know that we have achieved something," Nic affirmed. "We know that the girls got at least something out of their day with us."

"Even if it was completely draining," Jessica laughed.

Linda and Diana both received their high school diplomas and are ready to take the next steps in their lives. In the beginning, Jessica told me, Linda showed no desire to try anything new. Now she has three volunteer jobs and goes to school online, learning how to be a veterinarian's assistant.

She can take the bus into the community by herself. And, while she still loves helping other people, she's able to focus a little more on herself.

On Mother's Day, Linda took Gracie and Gage outside to paint a giant card for Jessica, and had everyone in the family sign it. "She wanted me to know that she loves me," said her foster mother.

Diana dreams of being a dental assistant. She's very smart and works hard if she knows she will get something out of her effort. As of mid-June, she had gone three weeks without losing points, Nic said. "She's a lot more laid back, peaceful now, fulfilling program expectations and trying to find a job. She isn't pushing us away. For Diana to even come and talk about things that bother her—that's a huge change."

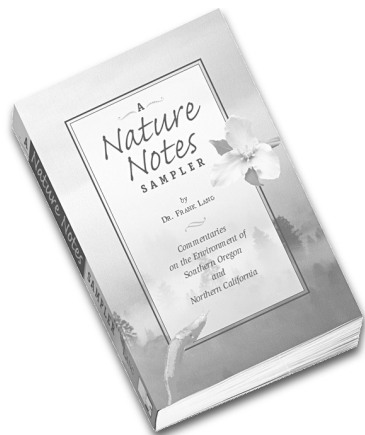
Sometime after I spoke with Nic and Jessica in June, Diana fulfilled earlier threats and ran from the Proctors' home. They were disappointed, but at 18 and with her diploma in hand, Diana was ready to move on.

Then Diana confirmed the success she achieved in the program when she got back in touch with the Proctors. Now that they know where she is and how she's doing, the first-time foster parents feel satisfied with the role they've played in the young woman's life. And they're waiting contentedly for a new foster daughter to join their family.

"I honestly love what I do," Nic said. "Through all the smoke and dust, I'm really happy we decided to do this."

Caren Caldwell, a former foster parent recruiter with Community Works, lives in Ashland with her family. She can be reached at caren97520@yahoo.com.

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Nature Notes

Frank Lang

Flight of the Butterflies

A number of years ago the *Medford Mail Tribune* reported that large numbers of painted ladies were headed this way from California. I was only slightly disappointed to learn that they were butterflies. I was delighted to learn, however, that these butterflies are in the genus *Vanessa* and that there was a recent attempt to transfer them to the genus

Cynthia. Wonderful names, it seems to me, for painted ladies.

Painted ladies have the distinction of being the most widely-distributed of all the butterflies. They are found throughout most of the Northern Hemisphere: Eurasia, Africa, North America and northern South America. Painted ladies of this type are absent from Australia and New Zealand. They don't like cold winters. They can't survive, so are transitory in temperate climes. They do migrate north from warmer southern latitudes, sometime in prodigious

numbers. In Oregon there have been major migrations in 1958, 1966, 1973, and now in 1992. Our entomologist tells of going to a biology symposium on animal migration at Oregon State University spring of 1966, accompanied by a great northward migration of painted ladies. The author of the *Butterflies of Oregon* recounts the same story.

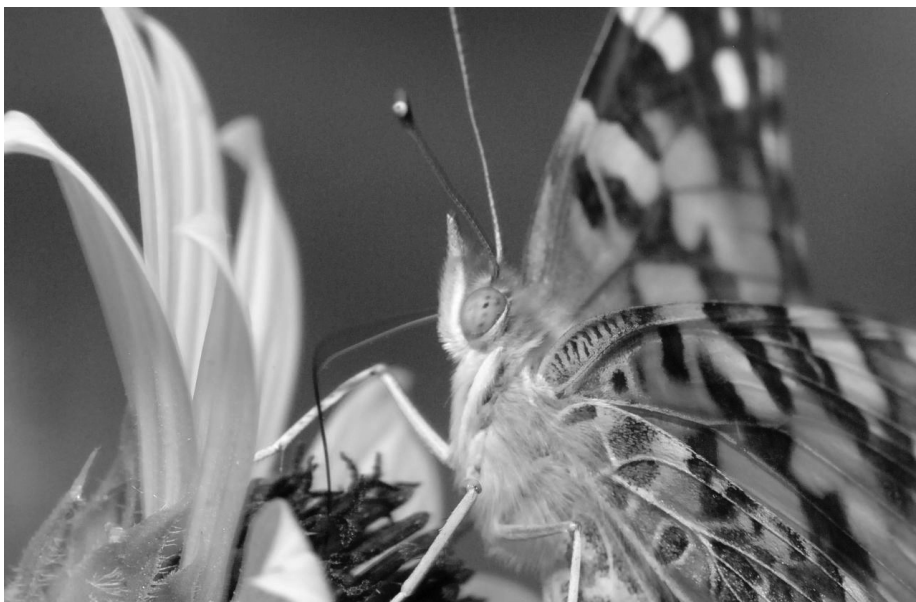


As adults move north, they use their stores of reserve fat and arrive at their destination somewhat the worse for wear. Of course, there is enough umph left for reproduction.

We don't know why painted ladies migrate or how they navigate. Northward migrations of millions of painted ladies correlate with optimum growing conditions in the year-round Mediterranean climate of their normal range. They move steadily northward, flitting and swirling within a few meters of the surface.

Painted ladies are strong fliers. They have been observed flying 12 miles per hour against a strong headwind; 20 miles per hour with the wind.

Although a few southward migrations occur, painted ladies seem to move from



the safety of warm climates with no intention of ever returning south. Because of their excursions, they may someday survive year-round at northern latitudes, if global warming continues.

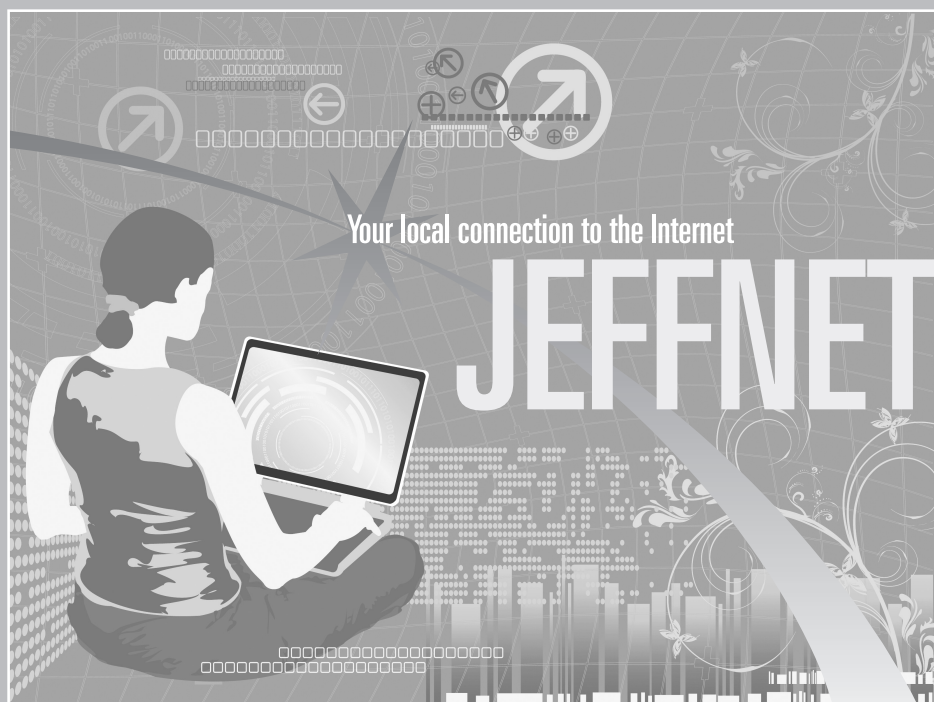
Navigation is a puzzle. Some think polarized sunlight and/or the position of the sun provides orientation for butterflies. Other possibilities include the use of landmarks or, if flying at night, the moon or stars. They will lay over if weather is cold and blustery, but moderate winds do not deter them.

As adults move north, they use their stores of reserve fat and arrive at their destination somewhat the worse for wear. Of course, there is enough umph left for reproduction. Painted ladies feed on a hundred or so different plants, especially thistles, mallows and legumes. They are found on yerba santa, a plant humans use as a stimulating expectorant and to mask quinine's bitter taste.

This summer I received reports of the mass migration of California Tortoiseshell butterflies from hikers on Mount Ashland and at Crater Lake National Park. Arrival of Californians is not nearly as exciting as nearly as the idea of Painted Ladies. Their generic Latin name *Nymphalis* means of or pertaining to a fountain. A Nymph, a beautiful young girl, is one of the minor Greek and Roman deities associated with the natural world of water, meadows, and forests. Now that puts Tortoiseshells right there with Painted Ladies as far as scientific names go.

The Tortoiseshell story is much the same as that of Painted Ladies, although larvae mostly feed on deerbrush and mountain balm. Adults sip nectar from a variety of flowers and puddle, something you might hear more about in a future *Nature Note*. These outbreaks are cyclic with a billion butterflies one year, then few in number until their next grand irruption event. One thing is certain: to witness thousands and thousands of butterflies fluttering by is to witness one of Nature's great events. Enjoy it in the field or just imagining it at home.

Dr. Frank Lang is Professor Emeritus of Biology at Southern Oregon University.



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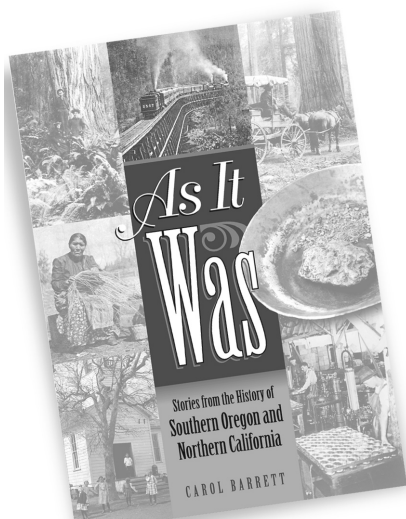
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As It Was

Stories from the State of Jefferson

The Klamath Falls Barbers' Code

by Todd Kepple

Klamath Falls was one of the state's fastest-growing cities in the 1930s, bringing rapid transformation to the way business was done. Among the industries called upon to change with the times was...*hair care*.

In February 1930, eleven beauty salons in Klamath Falls came together to set standards for service, sanitation, and prices. The group agreed that customers seeking a permanent wave should be charged \$5.50, no matter which salon they patronized.

Similar changes were adopted in barbershops around town. Klamath Falls Master Barber Local No. 121 agreed to require local shops to post a code of ethics for the benefit of customers. The code recognized the customer's right to expect safeguards against "infection and contagion," and to receive courteous and careful treatment.

Customers were advised they were under no pressure to tip, and that the same treatment would be provided to non-tipping customers as to those who gave tips. Products sold in barber shops were guaranteed to be the original products, undiluted and with the original labels on the bottles. Barbers promised to offer only suggestions and recommendations for treatments, without being "offensive, overbearing or insistent."

Finally, the barbers' code of ethics stated that hair tonics were not to be regarded as "hair-growers or baldness cures."

Source: *Evening Herald*, February 6, 1930.

Blanche Frisbie's Pregnancy Taxi

by Craig Stillwell

In 1942, Jackson County, Oregon experienced a sudden population boom when Camp White was built and some 40,000 troops of the 91st Infantry Division poured in. Soon after, another type of population

boom began when the wives of soldiers began having babies.

However, a logistical problem existed. Military wives had to give birth in Camp White's Station Hospital, some five miles from Medford, where the majority of them resided. Most young military men didn't own cars, and even if they did, they only got an "A" Gasoline Rationing Card, allowing them five gallons of gas a week.

The problem was resolved when Blanche Frisbie, a Registered Nurse, secured a "C" ration card, which entitled her to an unlimited supply of gas. The American Red Cross and the Camp White Obstetrician Service gave each mother-to-be Blanche's phone number. During their pregnancies, Red Cross volunteers and volunteer nurses from the Jackson County Public Health Department cared for the women. When a baby was on its way, Blanche received the phone call, picked up the pregnant woman at her place, and drove her to the Station Hospital for the delivery.

Reportedly, all prospective mothers made it there in time for the big event.

Source: Hald, Chris. *Camp White Oregon: The 91st (Pine Tree) Infantry Division*, Medford, OR: Webb Research

As It Was is a co-production of Jefferson Public Radio and the Southern Oregon Historical Society. The series' script editor and coordinator is Kernan Turner, whose maternal grandmother arrived in Ashland in 1861 via the Applegate Trail. *As It Was* airs Monday through Friday on JPR's *Classics & News* service at 9:30am and 1:00pm; on the *News & Information* service at 9:57am following the *Jefferson Exchange*.

Star-Isle

When the gods first looked down
they saw our sea as sky, our islands, stars,
so far away thousands of light years later
we could only imagine their perfection.

The Catholic saints of childhood were closer,
more adaptable, even helpful, your mother
urged you to ask for help from St. Anthony
in finding anything lost, and St. Christopher,

patron saint of surfers swinging
from his silver chain, signaled who went steady
with who. Now, if you're still looking
for a god, some say

the encounter is in the unconscious,
that sea, everything outside the story
you've told yourself, everything
you don't want to know

clamoring at the threshold
where when you step through
each night you find an old woman
who lives alone stumbling toward death,

a bomber walking into the crowd, the mother
who pulls two shifts to keep her kids
in winter clothes, the speeding car,
a man driving his wife to the hospital,

the soldiers firing, the driver killed,
their child born into a common nightmare.
Then, if you could look back,
you'd see the life you remember,

your waking life, that place of order, the star-isle
those gods looked down on, tiny in that vast sea.

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Patty and Vince Wixon,
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Please allow two to four weeks for reply.

Sweet

After the dying was over
when everything had been put away
when it came time to have something to say
no longer snarling behind the fence
could be
could be again,
the dog leaping in the field
beneath the blue butte
with the storm coming in
unsettling.

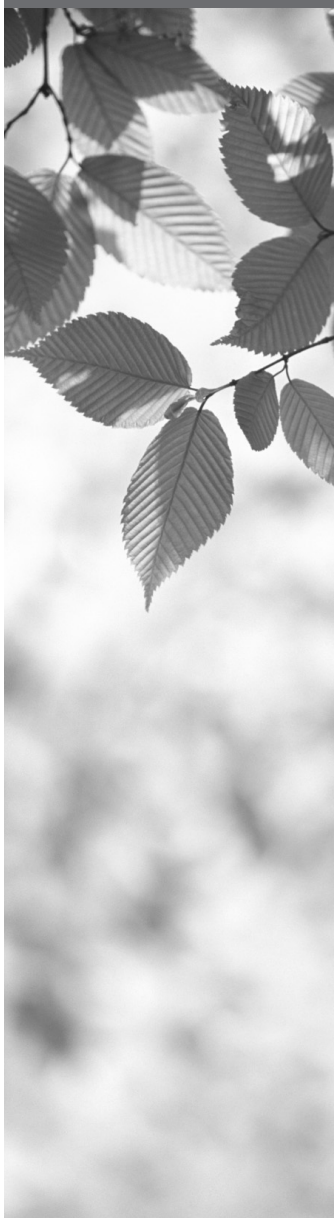
She found the mossy skull
of a doe and brought it to me.
This is absence
or so I thought
in the intricate sutures which had held,
the cavern of the eye
going back into itself and away.

Beneath the blue butte
the fences were fallen
the barbed wire useless,
who was I
tired then
in the muddy field
with the brown stalks
giving way to spring, who was I
if I was not who I had thought?

Bio: Maxine Scates is the author of *Black Loam* (Cherry Grove Collections), from which this month's poems are taken, and *Toluca Street*, which received the Agnes Lynch Starrett Prize from the University of Pittsburgh Press, and subsequently the Oregon Book Award for Poetry. With David Trinidad, she is co-editor of *Holding Our Own: The Selected Poems of Ann Stanford*. Her poem "Not There," first published in *The American Poetry Review*, won a Pushcart Prize and will appear later this year in *Pushcart Prize XXXIV: Best of the Small Presses*. Scates has taught at the Mountain Writers Center and as Writer-in-Resident at Lewis & Clark College and Reed College. She lives in Eugene, OR.

Bear Creek Festival at North Mountain Park

On Saturday, October 3rd, the North Mountain Park Nature Center will host the 1st Annual Bear Creek Festival from 11 am–4 pm at 620 North Mountain Avenue in Ashland.



On Saturday, October 3rd, the North Mountain Park Nature Center will host the 1st Annual Bear Creek Festival from 11 am–4 pm at 620 North Mountain Avenue in Ashland. This free event will offer activities for people of all ages to get outside and explore and learn about Bear Creek and other streams in their back yards.

Formerly celebrated as the Bear Creek Salmon Festival, the event has now expanded to a broader scope and will include hands-on experiences with a variety of local and regional organizations where participants will discover the natural and cultural significance of Bear Creek and its tributary streams. Activities will include Native American traditional salmon cooking, drumming, story telling, and other crafts. Participants of all ages can also try their hand at spin and fly casting, explore the riffles of Bear Creek for aquatic insects, don costumes and enter the colorful Salmon Story Tent, engage in playful art activities, and learn about stream and watershed ecology. Those attending can also learn to become better stewards of local streams and rivers by conserving water and energy, planting native plants, supporting local organic farmers, cleaning up trash in and near streams, and reducing storm water pollution.

Live entertainment will take place throughout the day. Included in the entertainment line-up will be Dancing Spirit Drum, Montana Soul, Halau Hula Na Pua O Hawai'i Nei Hula Troup, and Rutindo Marimba Band. *Global Pantry World Food Company* will be providing the food service at this year's event. Tom Smith will demonstrate traditional salmon cooking on a wood fire.

This year's celebration strives toward making the Bear Creek Festival a Zero Waste event. Please consider bringing your own cup or refillable water bottle, and be sure to visit the Zero Waste Demonstration Area next to the concession building. All eat-ware used at the event will be shredded and composted on site. By reducing the trash we generate, we can help make a

healthier environment for all of us. Special thanks to Ashland Sanitary & Recycling Service and inventor Dennis Sobolik for leading the Zero Waste effort at this event.

This annual event at Ashland's North Mountain Park also showcases demonstration gardens and a riparian project in which a floodplain area is being restored to benefit wildlife and to provide educational, stewardship and recreational opportunities for students and other park visitors. These on-the-ground improvements and educational programs have been developed over the past 10 years by the Ashland Parks & Recreation Department staff and a cadre of dedicated volunteers. The park which is situated on former farmland is bordered by Bear Creek and includes a public bike path, play areas and sports fields. The Nature Center coordinates programs for all ages that promote understanding, appreciation, and stewardship of the local environment.

The Bear Creek Festival is collaboratively planned by a variety of partner organizations including Ashland Parks & Recreation Department, Bear Creek Watershed Council, the Bureau of Land Management, City of Ashland Public Works Department, Jackson County-Bear Creek Greenway, and Jackson Soil and Water Conservation Service. The event is funded in part through sponsorship of the Bureau of Land Management, the Bear Creek Watershed Council, the Chanticleer Inn Bed & Breakfast, Russell & Candice Chapman, Cynthia Lord, and Eco Teas. For more information about event entertainment, exhibitors, sponsors and more please call the Nature Center at 541.488-6606 or visit the website at www.BearCreekFestival.net.



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Dr. John Wm. and Betty Long Unruh
Fund of the Oregon Community Foundation

Rogue Valley Growers & Crafters Market
Medford & Ashland

Rogue Valley Manor Foundation
Medford, OR · www.retirement.org

Rogue Valley Transportation District
Medford, OR · www.rvtd.org

ScienceWorks Hands-On Museum
Ashland, OR
www.scienceworksmuseum.org

Smart Business Program
www.RogueSMART.org

The Southern Oregon Land Conservancy
(541) 482-3069 · www.landconserve.org

Norm, Kathy & Spencer Smith
Roseburg, OR

Upper Sacramento River Exchange
Dunsmuir, CA · (530) 235-2012

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www.brooksfarmsgardens.com

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Creekside Gardens
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www.medfordtriallawyers.com
Medford, OR · (541) 773-6919

Brian Law Firm
Medford, OR · (541) 772-1334

**Foss, Whitty, Littlefield,
McDaniel & Bodkin, LLP**
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Gerald D. Haynes
Medford, OR · (541) 491-1433
www.jerryhayneslaw.com

Margaret Melvin
Coos Bay · 541-269-5225

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Redding, CA · (530) 241-6384

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Roseburg, OR · (541)673-9892

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www.locknkeystorage.com · (541) 772-0157

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www.mistletoestorage.com

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Coos Art Museum
Coos Bay, OR · (541) 267-3901

Turtle Bay Exploration Park
Redding, CA · www.turtlebay.org

ORGANIZATIONS

Chamber Music Concerts
www.ChamberMusicConcerts.org · (541) 552-6154

IBEW Local 659
Central Point, OR · www.ibew659.org

Jackson County Amateur Radio Service
www.jacres.net · (541) 482-2222

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Brentwood Home Inspections
Coos Bay, OR · (541) 888-3761
www.brentwoodinspections.com

CARR Real Estate Appraisals
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(800) 641-1653

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Rogue Valley Cycle Sport
Ashland & Medford, OR · (541) 488-0581

Rogue Valley Runners
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www.roguevalleyrunners.com

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Ashland, OR · (541) 482-6414

The Breadboard Restaurant
Ashland, OR · (541) 488-0295

Cornerstone Bakery & Cafe
Dunsmuir, CA (530) 235-4677

Kaleidoscope Pizzeria & Pub
Medford, OR · (541) 779-7787

Lynn's Bakery Café
Dunsmuir, CA · (530) 235-4258

Mendocino Café
www.mendocinocafe.com

Roger's Zoo
North Bend, OR · (541) 756-2550

The Village Pantry Restaurants
Eureka · Arcata · McKinleyville

Wild Goose Café & Bar
Ashland, OR · (541) 488-4103

TRAVEL/LODGING

Ashland Springs Hotel
ashlandspringshotel.com · (541) 488-1700

Ashland's Tudor House
Ashland, OR · (541) 488-4428

Chateau at the Oregon Caves
www.oregoncavesoutfitters.com
(541) 592-3400

Cold Creek Inn
Mt Shasta · www.coldcreekinn.com

Rogue Travel
(541) 482-6050 · www.go2southafrica.com

VETERINARIANS/ANIMAL CARE & ADOPTION

Friends of the Animal Shelter
www.fotas.org · (541) 774-6646

WEARABLES & JEWELRY

Bug a Boo Children's Wear
Ashland, OR · (541) 482-4881

Directions
Mt. Shasta, CA · (530) 926-2367

Earthly Goods
Ashland, OR · (541) 488-8080

Footwise – The Birkenstock Store
Eugene, OR · www.footwise.com

Nimbus
Ashland, OR · (541) 482-3621

The Websters
Ashland, OR · (541) 482-9801

WELLNESS / BEAUTY / SPAS / FITNESS

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Williams, OR · (800) 348-4372
www.herb-pharm.com

Hot Spring Spa
Medford, OR · (541) 779-9411

Rogue Rock Gym
(541) 245-2665 · www.roguerockgym.com

Torty's Fitness
Redding, CA · www.tortys.com

WINERIES & BREWERIES

Foris Winery
Cave Junction, OR · www.foriswine.com

Valley View Winery
Jacksonville, OR · (541) 899-8468

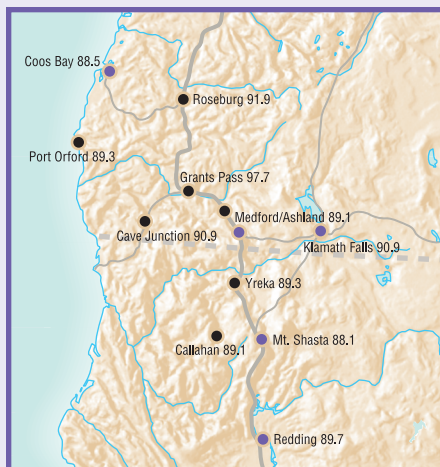
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PROGRAM GUIDE

Rhythm & News

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Monday through Friday

5:00am Morning Edition

N. CALIFORNIA STATIONS ONLY:

7:50am California Report

9:00am Open Air

3:00pm Fresh Air with Terry Gross

4:00pm All Things Considered

6:00pm World Café

8:00pm Undercurrents

1:00am World Café (repeat)

Saturday

6:00am Weekend Edition

10:00am Wait, Wait, Don't Tell Me

11:00am Car Talk

12:00pm E-Town

1:00pm Mountain Stage

3:00pm West Coast Live
5:00pm All Things Considered
6:00pm American Rhythm
8:00pm Keller's Cellar
9:00pm The Retro Lounge
10:00pm The Blues Show

Sunday

6:00am Weekend Edition
9:00am Marian McPartland's Piano Jazz
10:00am Jazz Sunday
2:00pm Rollin' the Blues
3:00pm Le Show
4:00pm Wait, Wait, Don't Tell Me
5:00pm All Things Considered
6:00pm Folk Show
9:00pm Mountain Stage
11:00pm Undercurrents

Rhythm & News Highlights

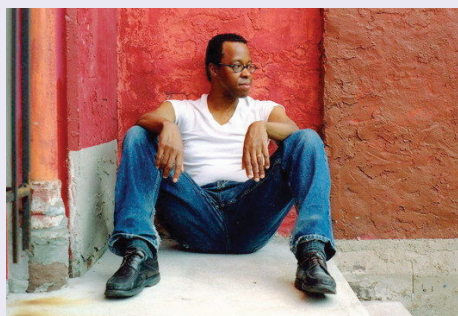
Piano Jazz

September 6 • Keith Jarrett • *Piano Jazz* presents a very special program featuring one of the most imaginative and original performers of our time, the incomparable pianist Keith Jarrett. Jarrett's playing is a combination of unbelievable beauty, technical genius and mesmerizing improvisations. As elusive as he is brilliant, Jarrett has been on McPartland's wish list for years. Now he's her guest for a captivating hour of conversation and improvisation.

September 13 • Bud Shank • *Piano Jazz* remembers alto saxophonist Bud Shank. Shank was a West Coast jazz institution, with a cool swinging sound that was instantly recognizable among jazz enthusiasts. Shank joined McPartland in 2006 and brought along bassist Martin Wind and drummer Tim Horner to perform "Lover Man" and "My Romance."



For more than 25 years *Mountain Stage* has been giving radio audiences the best seat in the house for some of the world's most renowned performers like Nanci Griffith, who performs on the September 27th broadcast.



Matthew Shipp, a leading avant-garde jazz piano player, joins Marian McPartland on the September 20th broadcast of *Piano Jazz*.

September 20 • Matthew Shipp • Pianist/composer Matthew Shipp has an intricate and heady approach to his music, with avant-garde impulses that have led him to experiment with free jazz styles, tape loops and even turntable artists. On this *Piano Jazz*, Shipp settles into one of his favorite environs, the duo format, as he and McPartland explore the outer reaches on "Naima" and Shipp's own "Gamma Ray."

September 27 • Roy Eldridge • Roy "Little Jazz" Eldridge was one of the great trumpeters of the swing era. On this program from 1987, Eldridge talked about a career that including working with Fletcher Henderson, Gene Krupa and Billie Holiday. Eldridge shows off his piano chops playing a duet with McPartland on "Ball of Fire," and he sings on several numbers including "I Want a Little Girl."

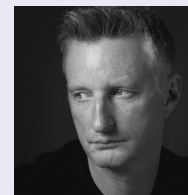
Mountain Stage

September 6 • Patty Loveless, Dan Tyminski Band, Solas, Chris Knight, Jacob & Lily

September 13 • Rosanne Cash, Rodney Crowell, Bruce Cockburn, Billy Bragg, & Ferron

September 20 • Dave Alvin & The Guilty Women, Ben Kweller, Samantha Crain & The Midnight Shivers, Cyril Neville, The Duke & The King

September 27 • Nanci Griffith, Holsapple & Stamey, The Greencards, Todd Snider, Ashleigh Flynn



Billy Bragg



Canadian folk duo Jacob & Lily are on the bill in the September 6th edition of *Mountain Stage*.

PROGRAM GUIDE

CLASSICS & NEWS

www.ijpr.org



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*KSOR dial positions for translator communities listed below

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KLMF 88.5 FM
KLAMATH FALLS

KNHT 107.3 FM
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KLDD 91.9 FM
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Monday through Friday

5:00am Morning Edition
7:00am First Concert
12:00pm Siskiyou Music Hall
4:00pm All Things Considered
7:00pm Exploring Music
8:00pm State Farm Music Hall

Saturday

6:00am Weekend Edition
8:00am First Concert
10:00am San Francisco Opera
2:00pm Siskiyou Music Hall
3:00pm Car Talk
4:00pm All Things Considered

5:00pm On With the Show
7:00pm State Farm Music Hall

Sunday

6:00am Weekend Edition
9:00am Millennium of Music
10:00am Sunday Baroque
12:00pm Siskiyou Music Hall
2:00pm Performance Today Weekend
4:00pm All Things Considered
5:00pm Chicago Symphony
7:00pm State Farm Music Hall

Translators

Bandon 91.7	Coquille 88.1	Klamath Falls 90.5	Parts of Port Orford, Coquille 91.9
Big Bend, CA 91.3	Coos Bay 89.1	Lakeview 89.5	Redding 90.9
Brookings 91.1	Crescent City 91.1	Langlois, Sixes 91.3	Weed 89.5
Burney 90.9	Etna/Ft. Jones 91.1	LaPine, Beaver Marsh 89.1	
Camas Valley 88.7	Gasquet 89.1	Lincoln 88.7	
Canyonville 91.9	Gold Beach 91.5	Mendocino 101.9	
Cave Junction 89.5	Grants Pass 88.9	Port Orford 90.5	
Chiloquin 91.7	Happy Camp 91.9		

Classics & News Highlights

* indicates birthday during the month.

First Concert

Sep 1 T Humperdinck*: *The Royal Children*
Sep 2 W Chopin: Fantasy in F minor
Sep 3 T CPE Bach: Flute Concerto in G major
Sep 4 F Milhaud*: *Le Train Bleu*
Sep 7 M MacDowell: *New England Idylls*
Sep 8 T Dvorak*: Rhapsody, Op. 14
Sep 9 W Mozart: Piano Sonata in B flat major
Sep 10 T Ciurlionis*: *In the Forest*
Sep 11 F Pärt*: Symphony No. 3
Sep 14 M M. Haydn*: Trombone Concerto
Sep 15 T Martin*: *Les quatre éléments*
Sep 16 W Beethoven: Violin Sonata No. 6
Sep 17 T Mercadante*: Flute Concerto in E minor
Sep 18 F Joseph Achron: Two Tableaux from *Belshazzar*
Sep 21 M Holst*: *A Moorside Suite*
Sep 22 T Ries: Cello Sonata in A major
Sep 23 W Suk: *Fantasy*
Sep 24 T J. Stamitz: Clarinet Concerto in B flat major
Sep 25 F Rameau*: *Anacréon*
Sep 28 M Florent Schmitt*: Suite for Violin and Orchestra
Sep 29 T Liszt: Piano Concerto No. 1
Sep 30 W Stanford*: Fantasy for Horn Quintet

Siskiyou Music Hall

Sep 1 T Schubert: Music from *Alfonso & Estrella*
Sep 2 W Borodin: String Quartet No. 1
Sep 3 T Bizet: Symphony in C major
Sep 4 F Mosonyi*: Grand Nocturne for Piano, Violin & Cello
Sep 7 M Onslow: Symphony No. 4
Sep 8 T Dvorak*: Violin Concerto
Sep 9 W Beethoven: Septet in E flat major
Sep 10 T Tor Aulin*: Violin Concerto No. 3
Sep 11 F Kuhlau*: Flute Sonata No. 1
Sep 14 M M. Haydn*: Symphony No. 23
Sep 15 T Rodrigo: *Soleriana*
Sep 16 W Spohr: Quintet No. 5 in G minor
Sep 17 T E.T.A. Hoffmann: Music from the ballet *Arlequin*
Sep 18 F Brahms: Horn Trio in E flat major
Sep 21 M Holst*: *The Planets*
Sep 22 T Theodor Kullak: Piano Concerto in C minor
Sep 23 W LeClair*: Musical Recreation in G minor
Sep 24 T Franz Schubert: Quintet in A, *The Trout*
Sep 25 F Shostakovich*: Symphony No. 5
Sep 28 M Saint-Saens: Piano Trio No. 2
Sep 29 T Tchaikovsky: Piano Concerto No. 2
Sep 30 W Stanford*: Symphony No. 3, *Irish*

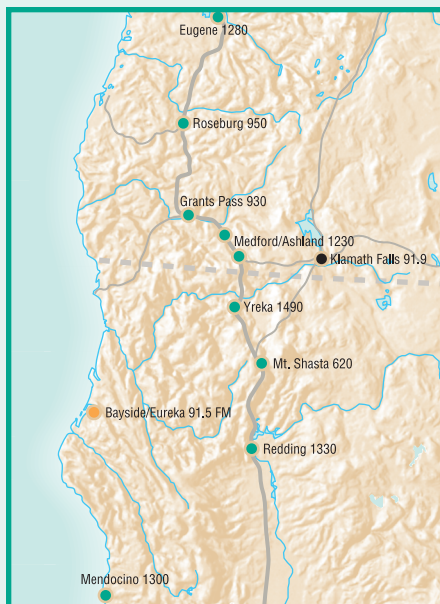


Samuel Ramey in *Boris Gudonov*.

San Francisco Opera

Sep 5 · *Idomeneo* by Wolfgang Amadeus Mozart. Kurt Streit, Daniela Mack, Genia Kühmeier, Iano Tamar, Alek Shrader, Robert MacNeil and Kenneth Kellogg, conducted by Donald Runnicles.

Sep 12 · *Boris Godunov* by Modest Mussorgsky. Samuel Ramey, Vsevolod Grivnov, John Ulenhopp, Vladimir Ognovenko, Vitalij Kowaljow, Andrew Bidlack, Ji Young Yang, Jack Gorlin, Catherine Cook, Daveda Karanas, Matthew O'Neill, Nicolai Janitzky, Kenneth Kellogg and Valery Portnov, conducted by Vassily Sinaisky.



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KJPR AM 1330
SHASTA LAKE CITY/
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Translator

Klamath Falls
91.9 FM

Monday through Friday

5:00am BBC World Service
7:00am Diane Rehm Show
8:00am The Jefferson Exchange
10:00am Here & Now
11:00am Talk of the Nation
1:00pm To the Point
2:00pm World Briefing from the BBC
3:00pm The Story
4:00pm On Point
6:00pm Newslink
7:00pm As It Happens
8:00pm The Jefferson Exchange
(repeat of 8am broadcast)
10:00pm BBC World Service

Saturday

5:00am BBC World Service
7:00am Inside Europe
8:00am The State We're In
9:00am Marketplace Money
10:00am Living On Earth
11:00am On The Media
12:00pm This American Life
1:00pm West Coast Live
3:00pm A Prairie Home Companion

5:00pm To the Best of Our Knowledge
7:00pm Soundprint
8:00pm The Vinyl Cafe
9:00pm BBC World Service

Sunday

5:00am BBC World Service
7:00am Soundprint
8:00am To the Best of Our Knowledge
10:00am Whad'Ya Know
12:00pm Prairie Home Companion
2:00pm This American Life
3:00pm LeShow
4:00pm The World Today (BBC)
5:00pm Marketplace Money
6:00pm On The Media
7:00pm Living On Earth
8:00pm BBC World Service



PHOTO BY SASHA GUSOV

The famously temperamental Romanian soprano, Angela Gheorghiu.

Sep 19 · *The Elixir of Love* by Gaetano Donizetti. Inva Mula, Ramón Vargas, Giorgio Caoduro, Alessandro Corbelli and Ji Young Yang, conducted by Bruno Campanella.

Sep 26 · *La Bohème* by Giacomo Puccini. Angela Gheorghiu, Piotr Beczala, Quinn Kelsey, Norah Ansellem, Oren Gradus and Brian Leerhuber, conducted by Nicola Luisotti.

Exploring Music

Week of August 31 · The Not So Minor B-Minor Mass

Examination of the growth of Bach's masterpiece, starting with the smaller Lutheran Masses which led up to the B Minor Mass, also includes influences from Palestrina to Bach's own instrumental and organ works.

Week of September 7 · Latin Carnival

In celebration of Hispanic Heritage Month, we'll explore music by Latin-American composers.

Week of September 14 · The Big Five, Part I: The New York Philharmonic

It's the oldest orchestra in the United States. This week, we'll explore the history, the conductors, the premieres and the great players of the New York Philharmonic.

Week of September 21 · The Big Five, Part II: The New York Philharmonic

A continuation of our look at the history of the New

York Philharmonic, including musician interviews, and some of the orchestra's most memorable performances.

Week of September 28 · Prokofiev

A look at the life and music of L'Enfant terrible, Sergei Prokofiev.



Albanian soprano Inva Mula makes her San Francisco Opera debut this season.

Art



ROGUE VALLEY

Theater

- ◆ The Oregon Shakespeare Festival presents the following plays through the 2009 season:

Macbeth, thru Nov. 1st

The Music Man, thru Nov. 1st

Paradise Lost, thru Oct. 31st

All's Well That Ends Well, thru Nov. 1st

The Servant of Two Masters, thru Nov. 1st

Equivocation, thru Oct. 31st

Henry VIII, thru Oct. 9th

Don Quixote, thru Oct. 10th

Much Ado About Nothing, thru Oct. 11th

Performances begin at 1:30pm and 8pm. OSF theaters are located on Pioneer St., Ashland. (541)482-4331. www.osfashland.org

- ◆ Camelot Theater continues its presentation of *Six Dance Lessons in Six Weeks* written by Richard Alfieri, thru Sept. 13th. From the Spotlight On Series: *Duke Ellington*, Sept. 17th thru 27th. Located at Talent Ave. & Main St., Talent. (541)535-5250. www.camelottheatre.org

- ◆ Oregon Stage Works presents *Glenrarry Glen Ross* by David Mamet, Sept. 18th thru Oct. 19th with previews Sept. 16th, 17th. Located at 185 A St., Ashland. (541)482-2334. www.oregonstage-works.org

- ◆ The Oregon Cabaret Theatre presents its world premiere *What's Goin' On: Songs of the '70s*, Sept. 11th thru Nov. 1st, with Previews Sept. 9th & 10th. Performances Thurs.-Mon. @ 8pm with Sun. Brunch matinees @ 1pm. Located at 1st & Hargadine Sts., Ashland. (541)488-2902. www.oregoncabaret.com

Music

- ◆ Britt Festivals continues its Concerts Under the Stars with these musicians:

Sept. 1st Chris Isaak/Special Guest TBA @ 7:30pm. Britt Pavilion.

Sept. 4th Sheryl Crow/Special Guest TBA @ 7:30pm. Lithia Motors Amphitheater.

Sept. 5th Little Big Town/Special Guest TBA @ 7:30pm. Britt Pavilion.

Sept. 11th Michael Franti & Spearhead /Special Guest TBA @ 7:30pm. Lithia Motors Amphitheater.

Sept. 12th Gov't Mule/Special Guest TBA @ 7pm. Britt Pavilion.

Sept. 15th An Evening With Crosby, Stills & Nash @ 7:30pm. Lithia Motors Amphitheater.

Sept. 18th An Evening With James Taylor @ 8pm. Lithia Motors Amphitheater.

The Britt Pavilion is located at the intersection

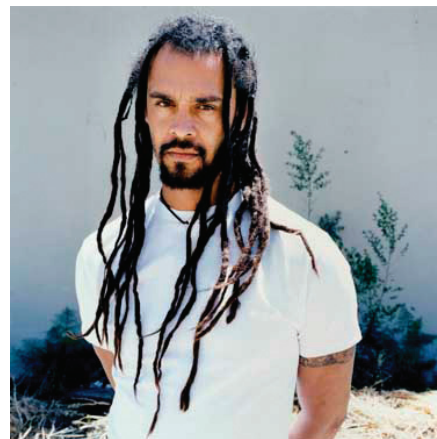
of Fir and 1st Sts., Jacksonville. Lithia Motors Amphitheater is located at Jackson County Expo Park, Central Point. (541)800-882-7488, (541)773-6077. www.brittfest.org

- ◆ St. Clair Productions presents 101-year-old swing-jazz ukulele master, Bill Tapia, with his trio on Sept. 25th @ 8pm at the Unitarian Center, 4th and C Sts., Ashland. (541)535-3562. www.stclairerevents.com

- ◆ Rogue Valley Symphony presents *Year of the Search; Searching for a new conductor*. The Season opens with Roberto Plano, Piano, performing Beethoven's *Piano Concerto No. 5, "Emperor."* Sept. 25th @ 8pm, Ashland; Sept. 26th @ 8pm, Medford; Sept. 27th @ 3pm, Grants Pass. Ashland Box Office (541)552-6398 or Craterian Box Office (541)779-3000. www.rvssymphony.org or www.craterian.org



California native Chris Isaak performs under the stars at the Britt Pavilion on September 1st at 7:30pm.



Britt Festivals presents musician, poet and social activist, Michael Franti & Spearhead on September 11th at the Lithia Motors Amphitheater in Medford.

- ◆ Craterian Performances opens its 2009-2010 Season with *Benise*, in an intimate evening of romantic guitar and passionate dance, on Sept. 29th at 7:30pm at Craterian Ginger Rogers Theater, 23 S. Central Ave., Medford. (541)779-3000. www.craterian.org

Exhibitions

- ◆ The Schneider Museum of Art continues its presentation of *Visual Jazz: Quilts and Works on Paper by Women from Gee's Bend, Alabama* and *Textile Assemblages* by Kris Hoppe, thru Sept. 14th. Located on the campus of Southern Oregon University, Ashland. (541)552-6245. www.sou.edu/sma

- ◆ Rogue Community College presents *Spirit of the Rogue*, a multi-media exhibit that celebrates life along the Rogue River, at FireHouse Gallery, Rogue Community College, Sept. 30th thru Oct. 9th. This runs in conjunction with Art Along the Rogue, street painting and music festival in downtown Grants Pass. Located at 214 SW 4th St., Grants Pass. (541)956-7339.

- ◆ The Rogue Gallery & Art Center presents "Of Our Time & Place" - a regional photography invitational through September 26, 2009. Experience the State of Jefferson as you've never seen it before-through the eyes (and lenses) of 16 talented photographers. Whether in color or black and white, each image expresses what the artists love most about Southern Oregon and Northern California. More information is available at the Rogue Gallery & Art Center 541-772-8118 and at www.roguegallery.org

Send announcements of arts-related events to:
Artscene, Jefferson Public Radio,
1250 Siskiyou Blvd., Ashland, OR 97520
or to paul.b.christensen@gmail.com

September 15 is the deadline
for the November issue.

For more information about arts events,
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online Community Calendar at www.ijpr.org



The Rogue Gallery & Art Center presents "Of Our Time & Place" – a regional photography invitational featuring photographs of people and places in the State of Jefferson. (Photograph: Kate Geary – Emigrant Lake, Ashland)



St. Clair Productions presents 101-year-old swing-jazz ukulele master, Bill Tapia, with his trio on September 25th in Ashland.

NORTH CALIFORNIA

Theater

◆ Riverfront Playhouse presents *Philadelphia Story* by Phillip Barry and directed by Tesla O'Connell, Sept. 19th to Oct. 17th. Located at 1620 E. Cypress Ave., Redding. (530)221-1028. www.riverfrontplayhouse.net

Music

◆ The Cascade Theatre and Jefferson Public Radio Performance Series present *Los Lonely Boys* on Sept. 16th @ 7:30pm. Located at 1733 Market St., Redding. (530)243-8877. www.cascadetheatre.org

Festival

◆ Mt. Shasta Rotary Club presents the 23rd Annual Blackberry Music Festival on Sept. 6th Noon to 6pm. Three Bands: One Horse Shy, Jack Taforo and Friends and Sound Advice. Games and races for children. Barbecue lunch, blackberry pie and ice cream, beer and sodas are available. Sales support community projects. Mt. Shasta City Park. (530)926-0542 weekdays (530)926-4059.

UMPQUA

Music

◆ Roseburg Community Concert Series opens the 2009–2010 season with Rudolf Budginis, classical pianist on Sept. 11th @ 7pm on stage at Jacoby Auditorium, Umpqua Community College, Roseburg. Earlier in the day, Mr. Buginis will present a mini-concert during the *Conference on Extraordinary Living*, an event for seniors at UCC. A limited number of Season Memberships are still available and include five concerts. (541)672-0494. www.roseburgcommunityconcerts.org

◆ Umpqua Symphony Association presents *Glenn Miller Orchestra* on Sept. 15th @ 7:30pm at Jacoby Auditorium, Umpqua Community College, Roseburg. (541)440-7700

Festival

◆ Umpqua Community College presents the Umpqua Valley Wine, Art & Music Festival on Sept. 11th @ 6pm at Oakland City Park, Oakland, OR; Sept. 12th @ 11am at Swanson Amphitheatre, Roseburg; and Sept. 13th @ 11am at Swanson Amphitheatre, Roseburg. (541)440-7700

OREGON AND REDWOOD COAST

Theater

◆ Foxwell Productions presents the murderously funny comedy/thriller *Marriage is Murder* at 2 coastal venues:

Port Orford Arts & Music Festival, Theatre 101, September 4, 5, 6. Show at 7:30 Friday & Saturday, 2:00 Sunday. Tickets at

Downtown Fun Zone or (541)332-PLAY. www.theatre101portorford.com

Café Kitanishi at The Goldrush Center in Gold Beach, Friday and Saturday, September 18 & 19, at 7pm. Tickets at (541)247-0400 or (541)469-7864. www.cafekitanishi.com

Exhibitions

◆ Humboldt Arts Council in the Morris Graves Museum of Art presents *Monica Schill: Encased in Concrete 88* through Jan. 2010. Shown in the Melvin Schuler Sculpture Garden. Located at 636 F St., Eureka. (707)442-0278. www.humboldtarts.org

KLAMATH

Theater

◆ The Linkville Players present David Hirson's award-winning play, *La Bete*, directed by Barbara Dilaconi, Sept 11th thru Oct. 3rd, Fri. and Sat. evenings at 8pm; Sun. matinee Sept. 27th @ 2pm. Described as a *modern comedy of classical insanity* inspired by Moliere's classic social satires. Ticket information/reservations: (541)882-2586. Located at 201 Main St., Klamath Falls. (541)884-6782

Music

◆ Ross Ragland Theater presents its Performance Season Opener with the music of Phil Vassar, Sept. 25th @ 7:30pm. Located at 218 N. 7th St., Klamath Falls. (541)884-LIVE. www.rrtheater.org

◆ Klamath Blues Society sponsors a blues jam every Thurs. from 8:30pm–midnight. American Legion, 228 N 8th St., Klamath Falls. (541) 331-3939 and www.klamathblues.org



Foxwell Productions presents *Marriage is Murder* starring Michael S. Fox & Victoria Weller at two coastal venues in September.

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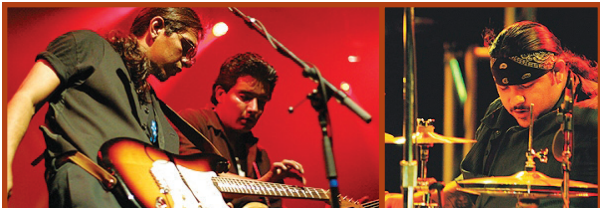
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Los Lonely Boys took the music world by storm in 2003 with the release of their multi-platinum Grammy-winning debut album which included the hit single, *Heaven*. The Texas trio has followed up with 2006's *Sacred* and their latest recording, *Forgiven*. If Los Lonely Boys sounds like a band that's been together all their lives it's because they have — the band is comprised of the three Garza brothers. Powered by passion and true brotherly love, Los Lonely Boys returns to the Cascade to share its deeply personal and stunning fusion of electric blues, Texas roots and good old-fashioned rock'n'roll.



Los Lonely Boys

September 16 • 7:30pm

THE SAN FRANCISCO OPERA
Grand Opera HD Cinema Series

Madama Butterfly

October 4 • 4pm

One of the world's most beloved and dramatic operas, *Madama Butterfly* is a classic tale of colliding hearts and cultures set in 19th-century Japan. Internationally acclaimed soprano Patricia Racette is Cio-Cio-San, a geisha tragically torn between two worlds and forced to make the ultimate sacrifice in order to retain her honor.

Sung in Italian with English subtitles. Running time: 2 hours and 40 minutes with one ten-minute intermission. Intermission includes a behind-the-scenes interview.



Somewhere between a 1930s Cuban dance orchestra, a classical chamber music ensemble, a Brazilian marching street band and Japanese film noir is the 12-piece "little orchestra" Pink Martini.

Every Pink Martini concert is a real musical journey — be prepared to swing with Afro-Cuban rhythms, wallow in the existential sadness of Parisian café tunes, sway with some Caribbean calypso and then be transported to the big screen with a Hollywood golden-era string arrangement — all of it polished to perfection.

October 5 • 7:30pm

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September 25 SEASON OPENER: Phil Vassar
October 4 Neil Berg's *101 Years of Broadway*, 2 p.m.
18 Eugene Ballet's *Sleeping Beauty*, 2 p.m.
23 Straight No Chaser
November 1 Cherryholmes, 2 p.m.
14 Hotel California – A Salute to The Eagles
21 RCS: REBEL: Ensemble for Baroque Music
December 6 Esquire Jazz Orchestra, 2 p.m.
12 A Rita Coolidge Christmas with The Ragland Youth Choir
26 The Eugene Ballet's *The Nutcracker*
27 Eugene Ballet's *The Nutcracker*, 2 p.m.
January 15 The Coats
29 BLiNK!
February 6 The 6th Annual Red Tie Romp, 5:30 p.m.
8 Tap Kids

February 17 In The Mood
19 RCS: La Catrina Quartet
25 Moscow Circus
March 4 Steve Trash – Rockin' Eco Hero
21 Dublin's Traditional Irish Cabaret, 2 p.m.
29 Ladysmith Black Mambazo
April 11 RCS: High School Honors Recital, 2 p.m.
24 Björn Again – The Ultimate ABBA Experience
30 Diva Nation presented by Four Bitchin' Babes
May 6 RCS: Italian Saxophone Quartet
21 Sons of the San Joaquin
22 The 8th Annual Taste of Klamath, 5:30 p.m.

Showtime is 7:30 p.m. unless otherwise noted.
RCS=Ragland Classical Series



ROSS RAGLAND THEATER
218 NORTH 7TH STREET ★ KLAMATH FALLS, OR ★ 541.884.LIVE www.rrtheater.org

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